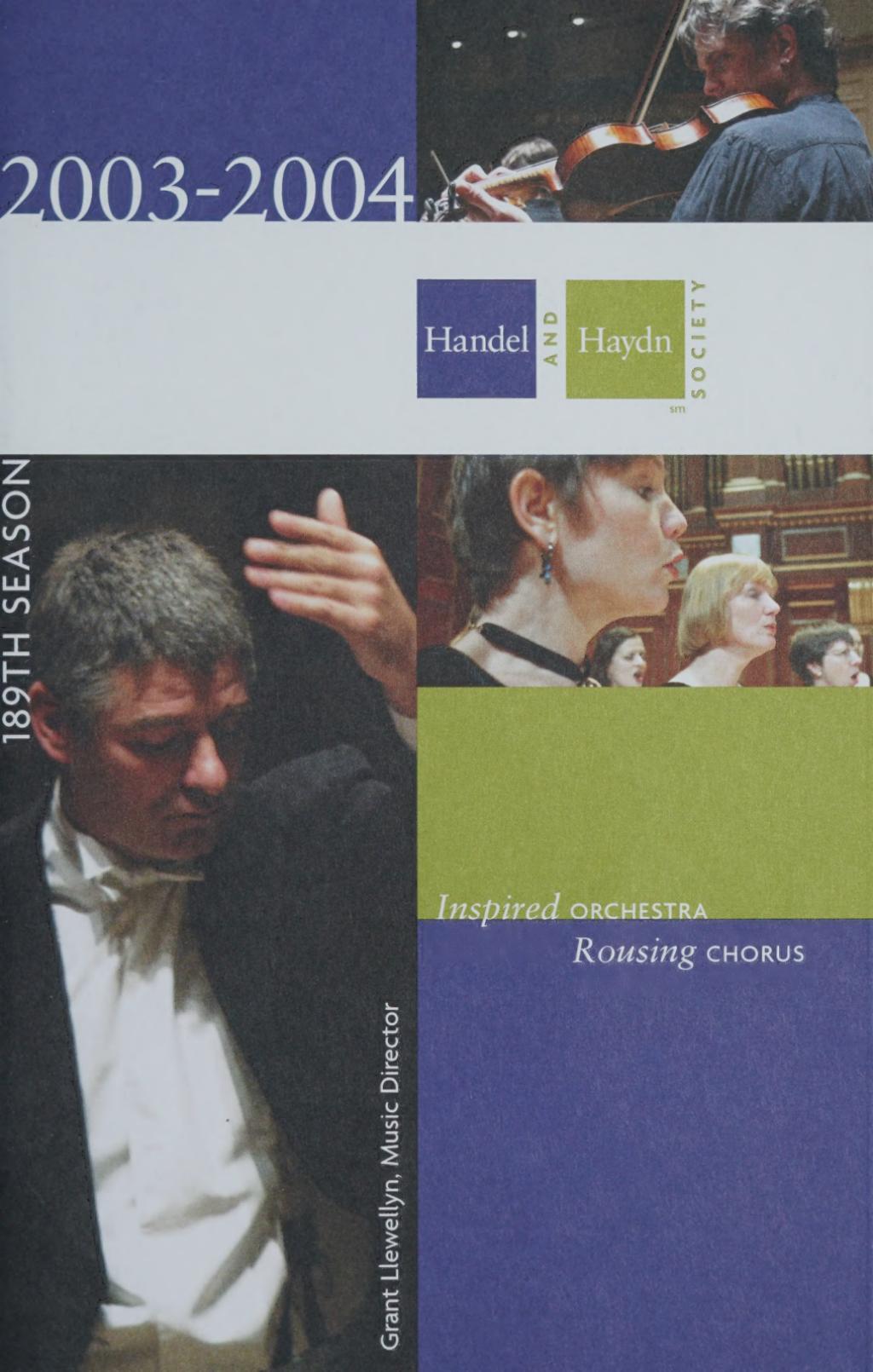


2003-2004

189TH SEASON



Grant Llewellyn, Music Director

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150th Annual Performances of Handel's *Messiah*



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Program

2003-2004 Season

Sunday, November 30, 3.00pm

Friday, December 5, 7.30pm

Saturday, December 6, 3.00pm

Sunday, December 7, 3.00pm

Symphony Hall, Boston

Grant Llewellyn, conductor

Messiah

George Frideric Handel

[1685-1759]

Part the First

—INTERMISSION—

Part the Second

—PAUSE—

Part the Third

Lisa Saffer, soprano

Matthew White, countertenor

Benjamin Butterfield, tenor

Jason Howard, baritone

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We wish to thank the Broadcast Sponsor for these concerts, WGBH 89.7 FM.
Messiah will be broadcast locally on WGBH's "SymphonyCast" program on December 7 at 2.00pm.
It can also be heard nationally on select stations on the NPR network.

The Handel and Haydn Society is funded in part by the Massachusetts Cultural Council, a state agency.

The program runs for approximately two hours and forty-five minutes.

The audience is respectfully asked to turn off all electronic watches, paging devices, and cellular phones during the performance and to remain seated during the brief pause between Part the Second and Part the Third.

Program Notes

The Great and the Familiar

"The whole is beyond any thing I had a notion of until I Read and heard it. It seems to be a Species of Musick different from any other... tho' the Composition is very Masterly and artificial, yet the Harmony is So great and open, as to please all who have Ears & will hear, learned & unlearn'd..."

NOTES IN BRIEF

After years of trying to persuade London audiences that they wanted to hear Italian opera, G.F. Handel finally gave up and gave them something very different instead: sacred dramas in plain English. These oratorios combine the solo arias one would expect from an opera with the stirring choruses associated with church music to create a new kind of "Sacred Entertainment." One of the first of these was his *Messiah*, written for Dublin in 1742. Handel's librettist, Charles Jennens, provided him with a "Sacred Collection" of scripture quotations that indirectly tell the story of Jesus' life. This was a deft way to avoid having Jesus actually sing, which would have been sacrilege to the 18th-century concertgoer. It also meant that Jennens and Handel could make the work a reflection on much larger themes. The third part of *Messiah*, for example, takes Jesus' resurrection as the basis for a lengthy meditation on spiritual death, rebirth, and transfiguration. Handel's *Messiah* became, in his own time, his most frequently-revived oratorio, and since then it's become one of the most popular works of the baroque, for an excellent reason: its meditations are set to some of the most memorable and thrilling music Handel ever composed.

Since the Bishop of Elphin's rapturous review of its Dublin premiere in 1742, *Messiah* has become one of our most familiar and popular musical landmarks. The chief difficulty with hearing it today, of course, is that it's so familiar: like Hamlet or King Lear, the work has become so much a part of our cultural landscape that it seems like we always already know it. But, again like Shakespeare, its greatness lies in the fact that it is also always more interesting and remarkable than we have remembered.

The composition of *Messiah* in 1741 proved to be a turning-point in Handel's career. He had finally accepted that his Italian operas just weren't popular with London audiences, who found them pretentious and unintelligible. Instead, Handel offered the public a new kind of entertainment, one that dealt with suitably uplifting sacred themes in plain English. In the words of his librettist Charles Jennens, these oratorios would ensure that "the Solemnity of Church-Musick is agreeably united with the most pleasing Airs of the Stage." Handel's other oratorios are all dramatic re-tellings of Biblical events. *Messiah* is something very different. Except for the brief nativity scene in Part I, where the Angel speaks to the Shepherds, the libretto (or "Sacred Collection") comments on the events at hand, instead of enacting them. This was an elegant way around the chief eighteenth-century objection against sacred oratorio, for the *Messiah* never actually sings.



Portrait of George Frideric Handel, c. 1726-28

The idea of putting the central story of Christianity on the concert stage was a novel and potentially shocking idea. Jennens' collage of Old and New Testament quotations ingeniously directs our attention away from the actual events and towards their wider theological implications. In Part II, for example, the tremendously dramatic story of Christ's crucifixion is conveyed entirely through the language of the Old Testament, since these are the prophecies that the Crucifixion is seen to fulfill. And Part III has no plot at all; it is actually a version of the Anglican burial service, emphasizing the resurrection of the body and Christ's victory over sin.

On first glance, the grandeur of Jennens' conception is not particularly reflected in Handel's instrumentation. Immediately upon completing *Messiah*, Handel began composing his oratorio *Samson*, and for that he used an especially large and colorful orchestra. Perhaps because he was unsure of the resources available to him in Dublin, Handel scored *Messiah* just for the standard Baroque orchestra of strings, oboes, and bassoon, plus trumpets and drums. Using only these simple means, however, he makes astonishingly telling effects. For example, we first hear the trumpets only "from a distance, and softly" in the chorus "Glory to God," without their usual accompaniment

of drums. Their full brilliance is revealed much further on, well into the "Hallelujah Chorus," where they are finally heard onstage with the timpani.

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Its greatness lies in the fact that it is also always more interesting and remarkable than we have remembered.

The musical language of *Messiah* is in fact extraordinarily rich. Handel was a real cosmopolitan; his own conversation habitually drew on at least four languages, and his musical discourse was no less international. The score of *Messiah* easily accommodates the English anthem tradition, the Italian opera aria, the tumultuous crowd-scenes of German Lutheran Passions, and even the sharply-dotted French opera overture, in its first oratorio appearance. This musical wealth was somewhat lost on Jennens, who thought that the score was not entirely up to his libretto and complained vociferously about "some weak parts, which [Handel] was too idle & too obstinate to retouch, tho' I used great importunity to persuade him to it."

After a rapturous welcome in Dublin, *Messiah* received a decidedly mixed reception in London, where Jennens noted "a clamor rais'd against it, which has only occasion'd it's being advertis'd without its Name." Perhaps because of this controversy, Handel was reluctant to present *Messiah* the following season. Only in 1749 did it become a regular part of Handel's season, although (unlike today) it was traditionally performed just before Easter. Beginning in 1750, the *Messiah* performances began to serve as a benefit for a new local charity. The "Hospital for the Maintenance and Education of Exposed and Deserted Young Children," otherwise known as the Foundling Hospital, welcomed Handel to its board of governors that year, and from then till Handel's death a performance in the Hospital Chapel of *Messiah* at Eastertide became an annual event.

Each season he revived *Messiah*, Handel had to contend with a different roster of singers, and each revival of the work entailed some re-arrangement

and transposition of arias to accommodate the casts he had to work with. The *Messiah* that the Handel and Haydn Society presents this year is in the same spirit; creating a version to suit the occasion at hand is a truly "authentic" approach to this work. But what is most important is that this version authentically re-creates the reactions of Bishop Elphin's fellow-listeners: "They seem'd indeed thoroughly engag'd from one end to the other ... which Show'd that they were not only pleas'd, but affected with the performance."

-Robert Mealy

Robert Mealy is the Handel and Haydn Society's Christopher Hogwood Research Fellow for the 2003-2004 season. A scholar and performer, Mr. Mealy has recorded and toured with many period instrument ensembles, including Sequentia, the King's Noyse, Les Arts Florissants, the Boston Camerata and Handel and Haydn. He frequently writes on music, and teaches historical performance at Harvard and Yale.

Messiah Proportions

Messiah was such a touchstone of Handel's art that it soon became caught up in the deification of Handel himself. During his lifetime, the composer had become a national musical hero to the British. A statue of him was raised in Vauxhall Gardens, where his organ concerti were performed. After his death, the celebrations only grew. In 1784, a group of music-lovers set out to celebrate his work with a grand festival held in Westminster Abbey with (as Burney wrote) "every species of instrument that was capable of producing grand effects in a great orchestra." In all, there were 513 performers involved.

These Commemorations became a regular event: the following year had 640 performers, and Walpole complained that "the chorus and kettle-drums... were so thunderfull, that they gave me a head-ache!" For the last of these, in 1791, the players numbered 1,068. By this time, the piece had spread to other lands as well. These late 18th-century performances often radically adapted the work; for an interestingly different version, you can listen to the Society's recording of Mozart's own re-orchestration. By the middle of the 19th century, *Messiah* was growing even larger, with festival performances involving over 3,000 players! The restoration of Handel's intended proportions for this work began only some 30 years ago, and after so many years of huge choruses and orchestras, it has been slow to be accepted. Today, using the forces he wrote for, Handel's great work makes a very different impression: graceful, fleet, and eloquent.

Messiah Timeline

150th annual performances

This year, the Handel and Haydn Society is proud to offer its 150th annual performances of Handel's *Messiah*. *Messiah* has a long and rich history with the Society, and here are a few of the highlights...

- 1815** The Society performs excerpts of *Messiah* at its inaugural concert in King's Chapel.
- 1818** American premiere of *Messiah*.
- 1854** Handel and Haydn begins a series of 150 annual performances of *Messiah*, which continues to this day. Famed conductor Carl Zerrahn leads the Society Chorus for the first forty years.
- 1857** The Society assembles the largest *Messiah* chorus in the United States—600 voices.
- 1862** On New Year's Day, the members and musicians of the Society volunteer their services in a benefit concert of *Messiah* for a Civil War soldier's aid charity.
- 1865 to 1875** Julia Ward Howe, composer of "The Battle Hymn of the Republic," sings with the Handel and Haydn Society Chorus.
- 1900** On Sunday, December 23, the Society performs *Messiah* for the first time in Symphony Hall with a chorus of 313 singers and an orchestra of 50.
- 1929** Arthur Fiedler, famed conductor of the Boston Pops, plays harpsichord for this year's rendition of *Messiah*.
- 1963** Tenor Placido Domingo is a featured soloist.
- 1998** The Society welcomes its one-millionth audience member to its *Messiah* concerts.
- 2000** Handel and Haydn releases the first recording of Mozart's arrangement of Handel's *Messiah* played on period instruments.



Carl Zerrahn

**Handel and Haydn gratefully acknowledges
Ellen Bartlett and CAKES TO REMEMBER
for their generous support of our 150th *Messiah* anniversary.**

Artist Profiles

Grant Llewellyn, conductor



Now in his third season as Music Director of the Handel and Haydn Society, Grant Llewellyn has earned the acclaim of critics and audiences alike, and has established his presence as an engaging and dynamic force in Boston's musical life. Mr. Llewellyn has served as Assistant Conductor of the Boston Symphony Orchestra, Principal Guest Conductor of the Stavanger Symphony, and Principal Conductor of the Royal Flanders Philharmonic. He retains an especially close link

with the BBC National Chorus and Orchestra of Wales, where he holds the title of Conductor in Residence. He has conducted many of the world's leading orchestras, such as the Royal Liverpool Philharmonic Orchestra and the Toronto and Houston Symphony Orchestras. Opera engagements include productions with the English National Opera, Spoleto USA, and the St. Louis Opera Theatre. In demand around the globe, this acclaimed musician appears this season with Opera North in Leeds, the Utah Symphony Orchestra, the Southwest German Radio Orchestra (Stuttgart), the Kansas City Symphony, the Calgary Philharmonic, and in subscription concerts with the Boston Symphony Orchestra. In 2002 Llewellyn became the subject of a BBC Television documentary aired throughout the United Kingdom.

Handel and Haydn Society

Under the leadership of music director Grant Llewellyn and conductor laureate Christopher Hogwood, the Society is a leader in historically informed performance, specializing in music for chorus and orchestra from the Baroque and Classical eras. Each Handel and Haydn concert is distinguished by the use of instruments, techniques, and performance styles typical of the period in which it was composed. Now in its 189th season, the Society has a long tradition of musical excellence, including the American premieres of Handel's *Messiah* (1818), which the Society has performed every year since 1854, Haydn's

The Creation (1819), Verdi's *Requiem* (1878) and Bach's *St. Matthew Passion* (1889). Recent seasons have offered collaborations with prominent jazz artists, a series of semi-staged operas, and weekend-long festivals. Handel and Haydn has been featured nationwide on NPR's acclaimed "SymphonyCast" program and on numerous recordings, including Sir John Tavener's *Lamentations and Praises* for which it won a 2002 Grammy® Award. The organization's Educational Outreach Program brings the joy of classical music to more than 10,000 students each year in over 50 public schools throughout Massachusetts.

Lisa Saffer, soprano



Soprano Lisa Saffer delves into repertoire ranging from Bach to Zimmermann with remarkable incisiveness and musicality. Miss Saffer is very well known for her

performances in the operas of Handel and has been a frequent guest of leading opera companies in New York City, Boston, Seattle, and Washington. On the concert stage, she has performed with such ensembles as the Boston Symphony Orchestra, the Chicago Symphony, the Cleveland Orchestra, the New York Philharmonic, the Philadelphia Orchestra, Philharmonia Baroque Orchestra, the San Francisco Symphony, and the Brooklyn Philharmonic. Miss Saffer most recently appeared with the Handel and Haydn Society in Handel's *L'Allegro* in October 1997.

Matthew White, countertenor



Young Canadian countertenor Matthew White has a career that is rapidly expanding worldwide. Recent operatic debuts include Ottone in Monteverdi's

L'Incoronazione di Poppea for the Houston Grand Opera and Toronto's Opera Atelier, Unulfo in *Rodelinda* at Glyndebourne, and Tolomeo in *Giulio Cesare* with Cleveland Opera. On the concert stage he has sung with groups including Tafelmusik, Bach Collegium Japan, Israel Camerata, Les Violons du Roy, Le Concert Spirituel de Paris, the Boston Early Music Festival, Ensemble Arion, Poland's Arte dei Suonatori, the Utrecht Early Music Festival, and the CBC Vancouver Orchestra. Mr. White makes his Handel and Haydn debut in these performances.

Benjamin Butterfield, tenor



Critically acclaimed tenor Benjamin Butterfield is in demand for concert, opera and recital performances. His stage repertoire has encompassed roles in the *Barber of*

Seville, *Don Giovanni*, *Die Zauberflöte*, and *Tamerlano* with performances in Naples at Il Teatro di San Carlo, Welsh National Opera, the Canadian Opera Company, New York City Opera, and the Glimmerglass Opera Festival. In concert he has appeared with the London Symphony Chorus, the Philharmonia Baroque Orchestra, the Toronto International Choral Festival, and the Symphony Orchestras of San Francisco, Washington, New Jersey, Houston, and Chicago and has toured throughout Europe. These concerts mark his debut with the Society.

Jason Howard, baritone



Jason Howard's appearances have generated unanimous critical acclaim. Past operatic engagements include appearances with the Scottish Opera, English National

Opera, Opera North, the Minnesota Opera, New York City Opera, Cincinnati Opera, Welsh National Opera, and Chicago Lyric Opera. Jason Howard's concert appearances include Mahler's Eighth Symphony with the City of Birmingham Symphony Orchestra and with the BBC Philharmonic Orchestra; *Die Erste Walpurgsnacht* with the Scottish Chamber Orchestra; Elgar's *The Kingdom* at the Royal Festival Hall; and *Peter Grimes* with the London Symphony Orchestra. Mr. Howard makes his Handel and Haydn Society debut in these performances.

Handel and Haydn Society Orchestra

VIOLIN I

Daniel Stepner, concertmaster

Joan & Remsen Kinne Chair

Guylmar Turgeon

Sue Rabut Cartwright

Etsuko Ishizuka

Anne-Marie Chubet

Christine Hauptly

Julia McKenzie

Christina Day Martinson

VIOLIN II

Jane Starkman

Dr. Lee Bradley III Chair

Lisa Brooke

Barbara Englesberg

Vera Rubin

Judith Gerratt

Maria Benotti

VIOLA

David Miller

Chair funded in memory of Estah & Robert Yens

Laura Jeppesen

Jennifer Stirling

Susan Seeber

CELLO

Guy Fishman

Candace & William Achtmeyer Chair

Sarah Freiberg

Reinmar Seidler

BASS

Robert Nairn

Amelia Peabody Chair

Anne Trout

OBOE

Stephen Hammer

Chair funded in part by Dr. Michael Fisher Sandler

Lani Spahr

Kathleen Duguet

William Thauer

BASSOON

Andrew Schwartz

Marilyn Boenau

TRUMPET

Jesse Levine

Paul Perfetti

TIMPANI

John Grimes

Stephanie JL Gertz Chair

HARPSICHORD

Michael Beattie

ORGAN

Peter Sykes

Handel and Haydn Society Chorus

John Finney, Chorusmaster

The Cabot Family Chorusmaster Chair

SOPRANO

Gail Plummer Abbey
Roberta Anderson
Marilyn Bulli
Susan Consoli
Janice Giampa
Sharon Kelley
Shannon Larkin
Jill Malin
Carol Millard
Teresa Wakim
Kristen Watson

ALTO

C. Heather Holland
Silvia Irving
Deborah Cundey Owen
Susan Byers Paxson
Krista River
Letitia Stevens
Mary Ann Valaitis

TENOR

James DeSelms
Thomas A. Gregg
Randy McGee
Jason S. McStoots
David McSweeney
Arthur Rawding
Mark Sprinkle

BASS

Peter Gibson
Herman Hildebrand
Kyle Hoepner
Brett Johnson
Matthew Murphy
Steven Pence
Alexander Prokhorov
Clifford Rust

The Handel and Haydn Society Chorus is funded in part by a generous gift from the Wintersauce Foundation.



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Program Text

Handel: Messiah

Original English text taken from the Scriptures by Charles Jennens (1700-1773)
 Les traducciones en Español del texto del Mesías se pueden obtener en el lobby.

PART THE FIRST

Sinfony

Recitative, accompanied (tenor)

Comfort ye, comfort ye, my people, saith your God:
 Speak ye comfortably to Jerusalem, and cry unto her,
 that her warfare is accomplish'd, that her iniquity is
 pardoned. The voice of Him that crieth in the
 wilderness: Prepare ye the way of the Lord, make
 straight in the desert a highway for our God.
(Isaiah XL, 1-3)

Aria (tenor)

16 Ev'ry valley shall be exalted, and ev'ry mountain and hill
 made low, the crooked straight and the rough places
 plain. *(Isaiah XL, 4)*

Chorus

And the glory of the Lord shall be revealed. And all flesh
 shall see it together, for the mouth of the Lord hath
 spoken it. *(Isaiah XL, 5)*

Recitative, accompanied (bass)

Thus saith the Lord of Hosts: Yet once a little while, and I
 will shake the heav'ns and the earth, the sea, and the dry
 land, all nations I'll shake; and the desire of all nations
 shall come. The Lord, whom ye seek, shall suddenly
 come to His temple; even the messenger of the
 Covenant whom ye delight in, behold, He shall come,
 saith the Lord of Hosts. *(Haggai II,6-7; Malachi III,1)*

Aria (soprano)

But who may abide the day of His coming, and who shall
 stand when He appeareth? For He is like a refiner's fire.
(Malachi III, 2)

Chorus

And He shall purify the sons of Levi, that they may offer
 unto the Lord an offering in righteousness.
(Malachi III, 3)

Recitative (countertenor)

Behold, a virgin shall conceive, and bear a son, and shall
 call His name Emmanuel, "God with us".
(Isaiah VII, 14; Matthew I, 23)

Aria and Chorus (countertenor)

O thou that tellest good tidings to Zion get Thee up into
 the high mountain: O Thou that tellest good tidings to
 Jerusalem lift up Thy voice with strength, lift it up, be not
 afraid; say unto the cities of Judah: Behold your God!
 Arise, shine, for Thy light is come, and the glory of the
 Lord is risen upon Thee. *(Isaiah XL, 9; LX, 1)*

Recitative, accompanied (bass)

For behold, darkness shall cover the earth, and gross
 darkness the people: but the Lord shall arise upon Thee,
 and His glory shall be seen upon Thee. And the Gentiles
 shall come to Thy light, and kings to the brightness of
 Thy rising. *(Isaiah LX, 2-3)*

Aria (bass)

The people that walked in darkness have seen a great
 light. And they that dwell in the land of the shadow of
 death, upon them hath the light shined. *(Isaiah IX, 2)*

Chorus

For unto us a Child is born, unto us a Son is given and the
 government shall be upon His shoulder, and His name
 shall be called: Wonderful Counsellor, The Mighty God,
 The Everlasting Father, The Prince of Peace! *(Isaiah IX, 6)*

Pifa

Recitative (soprano)

There were shepherds abiding in the field, keeping watch
 over their flock by night. *(Luke II, 8)*

Recitative, accompanied (soprano)

And lo, the angel of the Lord came upon them, and the
 glory of the Lord shone round about them, and they
 were sore afraid. *(Luke II, 9)*

Recitative (soprano)

And the angel said unto them: Fear not; for behold, I bring you good tidings of great joy, which shall be to all people. For unto you is born this day, in the city of David, a Savior, which is Christ the Lord. (*Luke II, 10-11*)

Recitative, accompanied (soprano)

And suddenly there was with the angel a multitude of the heav'ly host, praising God, and saying: (*Luke II, 13*)

Chorus

Glory to God in the highest, and peace on earth, good will toward men. (*Luke II, 14*)

Aria (soprano)

Rejoice greatly, O daughter of Zion! Shout, O daughter of Jerusalem! Behold, thy King com'th unto thee. He is the righteous Savior, and He shall speak peace unto the heathen. (*Zechariah IX, 9-10*)

Recitative (countertenor)

Then shall the eyes of the blind be open'd, and the ears of the deaf unstopped; then shall the lame man leap as an hart, and the tongue of the dumb shall sing. (*Isaiah XXXV, 5-6*)

Aria (countertenor and soprano)

He shall feed his flock like a shepherd: and He shall gather the lambs with His arm, and carry them in His bosom, and gently lead those that are with young. Come unto Him, all ye that labor, come unto Him all ye that are heavy laden, and He will give you rest. Take His yoke upon you, and learn of Him; for he is meek and lowly of heart: and ye shall find rest unto your souls. (*Isaiah XL, 11; Matthew XI, 28-29*)

Chorus

His yoke is easy, and His burthen is light. (*Matthew XI, 30*)

There will be a fifteen-minute intermission**PART THE SECOND****Chorus**

Behold the Lamb of God, that taketh away the sin of the world. (*John I, 29*)

Aria (countertenor)

He was despised and rejected of men; a man of sorrows, and acquainted with grief. He gave his back to the smiters, and his cheeks to them that plucked off the hair: he hid not his face from shame and spitting. (*Isaiah LIII, 3:1,6*)

Chorus

Surely He hath borne our griefs and carried our sorrows: He was wounded for our transgressions, He was bruised for our iniquities; the chastisement of our peace was upon Him. (*Isaiah LIII, 4-5*)

Chorus

And with His stripes we are healed. (*Isaiah LIII, 5*)

Chorus

All we like sheep, have gone astray, we have turned ev'ry one to his own way; and the Lord hath laid on Him the iniquity of us all. (*Isaiah LIII, 6*)

Recitative, accompanied (tenor)

All they that see Him laugh Him to scorn; they shoot out their lips, and shake their heads, saying: (*Psalm XXII, 7*)

Chorus

He trusted in God that He would deliver Him; let Him deliver Him, if he delight in Him. (*Psalm XXII, 8*)

Recitative, accompanied (tenor)

Thy rebuke hath broken His heart; He is full of heaviness; He looked for some to have pity on him, but there was no man, neither found He any to comfort Him. (*Psalm LXIX, 21*)

17

Aria (tenor)

Behold, and see if there be any sorrow like unto His sorrow. (*Lamentations I, 2*)

Recitative, accompanied (soprano)

He was cut off out of the land of the living: for the transgression of Thy people was He stricken. (*Isaiah LIII, 8*)

Aria (soprano)

But thou didst not leave his soul in hell; nor didst thou suffer thy Holy One to see corruption. (*Psalm XVI, 10*)

Chorus

Lift up your heads, O ye gates; and be ye lift up, ye everlasting doors; and the King of glory shall come in. Who is this King of glory? The Lord of hosts: He is the King of glory. (*Psalm XXV, 7-10*)

Recitative (tenor)

Unto which of the angels said He at any time, Thou art My Son, this day have I begotten thee? (*Hebrews I, 5*)

Chorus

Let all the angels of God worship Him. (*Hebrews I, 6*)

(Please, turn page quietly)

Aria (countertenor)

Thou art gone up on high, Thou hast led captivity captive, and received gifts for men; yea, even for Thine enemies, that the Lord God might dwell among them. (*Psalm LXVIII, 18*)

Chorus

The Lord gave the word; great was the company of the preachers. (*Psalm LXVIII, 11*)

Aria (soprano)

How beautiful are the feet of them that preach the gospel of peace, and bring glad tidings of good things! (*Romans X, 15*)

Chorus

Their sound is gone out into all lands, and their words unto the ends of the world. (*Romans X, 18*)

Aria (bass)

Why do the nations so furiously rage together, and why do the people imagine a vain thing? The kings of the earth rise up, and the rulers take counsel together against the Lord and His anointed. (*Psalm II, 1-2*)

Chorus

Let us break their bonds asunder, and cast away their yokes from us. (*Psalm II, 3*)

Recitative (tenor)

He that dwelleth in heaven shall laugh them to scorn, the Lord shall have them in derision. (*Psalm II, 4*)

Aria (tenor)

Thou shalt break them with a rod of iron; Thou shalt dash them in pieces like a potter's vessel. (*Psalm II, 9*)

Chorus

Hallelujah, for the Lord God Omnipotent reigneth. The Kingdom of this world is become the Kingdom of our Lord and of His Christ; and He shall reign forever and ever. King of Kings, and Lord of Lords. Hallelujah. (*Revelation XIX, 6; XI, 15; XIX, 16*)

There will be a brief pause; please remain seated.

PART THE THIRD**Aria (soprano)**

I know that my redeemer liveth, and that he shall stand at the latter day upon the earth: And tho' worms destroy this body, yet in my flesh shall I see God. For now is

Christ risen from the dead, the first fruits of them that sleep. (*Job XIX, 25-26; I Corinthians XV, 20*)

Chorus

Since by man came death, by man came also the resurrection of the dead. For as in Adam all die, even so in Christ shall all be made alive. (*I Corinthians XV, 21, 22*)

Recitative, accompanied (bass)

Behold I tell you a mystery: we shall not all sleep, but we shall all be chang'd, in a moment, in the twinkling of an eye, at the last trumpet. (*I Corinthians XV, 51-52*)

Aria (bass)

The trumpet shall sound and the dead shall be rais'd incorruptible, and we shall be chang'd. For this corruptible must put on incorruption, and this mortal must put on immortality. (*I Corinthians XV, 52-54*)

Recitative (countertenor)

Then shall be brought to pass the saying that is written, Death is swallow'd up in victory. (*I Corinthians XV, 54*)

Duet (countertenor and tenor)

O Death, where is thy sting? O Grave, where is thy victory? The sting of death is sin and the strength of sin is the law. (*I Corinthians XV, 55-57*)

Chorus

But thanks be to God, who giveth us the victory through our Lord Jesus Christ. (*I Corinthians XV, 55-57*)

Aria (soprano)

If God is for us, who can be against us? Who shall lay anything to the charge of God's elect? It is God that justifieth: Who is he that condemneth? It is Christ that died, yea rather, that is risen again, who is at the right hand of God, who makes intercession for us. (*Romans VIII, 31, 33-34*)

Chorus

Worthy is the Lamb that was slain, and hath redeemed us to God by His blood, to receive power, and riches, and wisdom, and strength, and honor, and glory, and blessing. Blessing, and honor, glory, and pow'r be unto Him that sitteth upon the throne and unto the Lamb for ever and ever. (*Revelation V, 12-13*)

Chorus

Amen.

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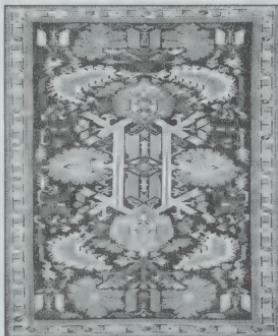
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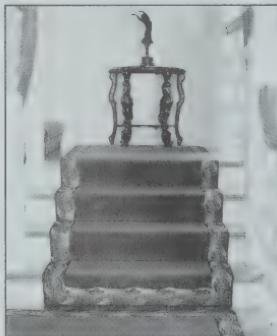
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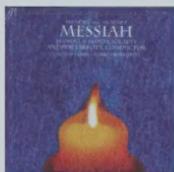




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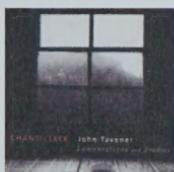
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